

" HOWLING HANNAH FROM MONTANA "

Property of Johnnie Speer

"HOWLING HANNAH FROM MONTANA "

CAST

HOWLING HANNAH	CHARACTER COMEDY
BETTY	Soub.
MARTHA	PRIMA DONNA
MR. PELLMAN	CHARACTER
FERDINAND	HEAVY

SETTING

Rich interior. C. D. fancy.

PROPS

Screen

Big gun

table

Lasso.

"HOWLING HANNA"

MARTHA

(IS DISCOVERED SITTING ON SETTE IN HER NEGLIGEE. SHE IS A REFINED MOTHERLY WOMAN OF FIFTY YEARS. THE CLOCK IS STRIKING THREE O'CLOCK.)

BETTY

(HEARD OFF STAGE RATHER DRUNKENLY) Good bye. Good bye, don't forget to call for me tomorrow evening. Hurray. Whoopie! What do I care about the neighbors? (INTERS. STAGGERS AROUND. SEES MARTHA LOOKS A LITTLE SURPRISE) Oh hello mother. What's the matter?

MARTHA

Nothing, Betty, but I've been setting up all night waiting to see what time you came in.

BETTY

Oh you're the watch guard, eh? What's the idea? (LIGHTS CIGARETTE)

MARTHA

Betty, don't you know that it is after three o'clock in the morning? Is that any time for a young girl to be out--and alone--

BETTY

I wasn't alone. Ferdinand was with me!

MARTHA

Oh that's worse than if you were alone. Darling, how many times must I tell you not to go out with that fake foreign count or nobleman or whatever you want to call him?

BETTY

He isn't a fake count. He is a real Russian nobleman, and he has a title--

MARTHA

But he has no money and I am inclined to think that he has no morals. Now, Betty, I'm going to have to insist that you--

BETTY

Now listen, here mother, you're not going to dictate to me. I know what I'm doing. I love Ferdinand, and I shall go out with him whenever I want to. (STAGGERS AWAY FROM HER) Where do you get that stuff---telling me what to do?

MARTHA

Surely I have the right. I am your mother.

BETTY

Yes, but you're not my jailer. Listen, momsy, I'm out to get a little fun out of life and I'm going to have my fling while I can.

MARTHA

Oh, Betty, I'd like to turn you over my knee and give you a good old fashioned spanking. (KNOCK ON DOOR IS HEARD) Oh who is that?

MR. PELLMAN

(OFF STAGE) Mrs. Mangrove. Mrs. Mangrove. Are you up?

MARTHA

Oh it's Mr. Pellman. I wonder what could have happened.

(ENTERS C.) See here, Mrs. Mangrove, your daughterdrover her car right through my front yard and knocked a corner off my front porch. What's the idea?

MARTHA

Oh I'm so sorry Mr. Pellman. I shall have it repaired.

PELLMAN

The idea. She's always pullin' somethin' like this. A personain't isn't even safe in their own bed, and you know I have insomnia. Just about the time I do manage to get asleep in the driveway she comes with her cutout wide open.

BETTY

Aw razzberries on you old man.

PELLMAN

Gooseberries on you, young squirt. The next time you do anything like that I'm going to have you arrested. You're a young heathen! You ought to be ashamed of yourself. I wish you were my daughter for about ten minutes, I'd knock you stem winding.

BETTY

Yes, and I wish you were my old man for about ten minutes, I'd knock you bowlegged.

MARTHA

Betty, stop that disrespect of your elders. Mr. Pellman, I'm very sorry. I'm ashamed to admit it but my daughter is out of my control.

PELLMAN

Aw she's out of her head.

BETTY

Another crack like that and you'll be out of your pants.

MARTHA

Betty, please! You see, Mr. Pellman, since my husband died about ten years ago I have had to do everything, even to running his business, and keeping the house going, and some how or other I just haven't been able to take care of Betty right. Oh I fell so--(SITS DOWN AND SOBS)

PELLMAN

(COMFORTING HER) Oh there there, Mrs. Mangrove, I'm sorry. I shouldn't blame you. I understand. I guess I've been your neighbor long enough to know. That daughter of yours is a born wild animal. I'm sorry I bothered you. But she gets me so --so--you bad bad girl. Tssch. Tssh.

BETTY

(STICKS TONGUE OUT AT HIM) Tshuch right back on you, and a couple of pooh poohs.

PELLMAN

Pooh pooh right back at you.

BETTY MARTHABETTY

(AS TELEPHONE RINGS) Excuse me there is the telephone. I wonder who could be calling up at this hour. Hello. Yes, this is Mrs. Mangrove.

Who? Aunt Hannah. Why where are you calling from. Montana. 3
Oh, I'm so glad to hear from you, Hannah? What? You're coming to
visit me? When? Tomorrow? Why you can't get here by tomorrow can
you? By aeroplane? All right. We'll be glad to see you. Good bye.
(HANGS UP) That was my husband's sister, Hannah. She's coming to
visit us.

PELLMAN

Not--not that woman your husband often spoke about who used to run
a gambling house in the west.

MARTHA

Yes. She is immensely wealthy, and is flying here in her own aeroplane.
She's a very eccentric old lady, and they say she is as wild as
cactus.

PELLMAN

I can imagine. From what I hear she carries a six shooter, and yells
like an Indian. Oh pity me. I never will get any sleep when she
arrives.

MARTHA

Oh, poor Mr. Pellman, I shall try to keep her quiet at night. But
I'm sure you will like her even if she is a little wild.

PELLMAN

Well, one thing, she can't go any wilder than your daughter. Look
at her. She's drunk.

BETTY

Sure I'm drunk.. Whoopee. I'm drunk and I don't give a hang. (STAGGER)
NEARLY FALLS)

MARTHA

(HOLDING HER UP) Oh dear, she's going to hurt herself. Oh, Mr. Pellman,
would you mind giving me a little help. I'll have to carry her up
stairs.

BETTY

I'm drunk, and I don't care---

PELLMAN

Oh I'll help you, but if I had my way I'd let her lay on the floor.

MARTHA

Here, you hold her head, and I'll take her feet. (LIFTS HER UP) My
she's heavy.

PELLMAN

Sure you've got the heavy end. I got the lightest. Oh she's a brat.
Go easy now. I'm a weak man. (GRUMBLER AS THEY STRUGGLE TO CARRY HER
OUT) Oh I'd like to---(BETTY BITES HIS FINGER) Ouch she bit me. Let
go of my finger. (THEY EXIT WITH HER)

***** NUMBER ONE *****

MARTHA

(ENTERS L. GOES TO D. R.) Oh, Betty, are you up yet? It's after
ten o'clock.

BETTY

(OFF STAGE) Yes, I'm up. But I've got a head ache.

Small wonder. The condition that you came home last night.

BETTY

(ENTERS) Oh now don't start to lecture, mother. I know your speeches by heart. Young girls shouldn't drink, smoke cigarettes, stay out late at night, and I shouldn't run around with Ferdinand. But I love him, you may as well get used to it---we are going to get married.

MARTHA

Oh, Betty!

BETTY

Say, what was that I heard last night something about that wild aunt Hannah coming to visit us. Did I dream it? Or is it actually

MARTHA

Your aunt Hannah is coming to see us today. She phoned by long distance last night, and will arrive here in aeroplane.

BETTY

Oh, dear, mother, why didn't you make some excuses? Why it will be terrible. What will our friends think? I've heard that she is a very wild disgraceful old woman. She used to run a gambling house, and she carries a six shooter, and is as noisy as a Comanche Indian.

MARTHA

That may all be true, but she is your dear dead father's sister, and also I haven't forgotten that she has helped us out a great deal with her money since his death.

BETTY

Oh I don't want to see her when she gets here, and I wouldn't have my friends know about her for the world. What would Ferdinand think of her?

MARTHA

You mean what will she think of Ferdinand. (LOUD NOISE AND CRASH AND VOICE OF HANNAH OFF STAGE. SHOTS FIRED)

HANNAH

Whoopie! Well, I'm here. (ENTERS C. WEARS LARGE COWBOY HAT CARRIES GUN AND WEARS A RATHER MANISH WESTERN SKIRT AND SUIT COAT) Well, Martha, you old son of a gun how are you.

MARTHA

Aunt Hannah, when did you arrive?

HANNAH

Right now. I landed in your front yard, thought I'd never make it. I'm afraid I ripped a few shingles off the house next door. But I'm here and none the worse for wear. Well, slap my tonsils, out is this my niece. (GOES TO BETTY SLAPS) Hello, heifer, how are you?

BETTY

(TURNS BACK ON HER) How do you do. (LIGHTS A CIGARETTE)

HANNAH

Well hell's fire is that any way to treat an aunt that's come all the way from Montana to see her niece. Say, kid, you better treat me nice I come here to see whether I wanted to mention you in my will or not.

What's the matter with her? Kinda upstage aint she?

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MARTHA

Oh she doesn't mean to be.

HANNAH

Well, she wants to get over it. I don't like it. (SPITS) Nice hut you got here. But I don't like the town. It's dead.

BETTY

Possibly you prefer the excitement of a gambling house in a western town to this.

HANNAH

You damn right I do, kid. I aint seen a real human being since I left Montana.

PELLMAN

(KNOCKS ON DOOR) Mrs. Mangrove. Mrs. Mangrove. (ENTERS) What's the meaning of it? There's an aeroplane right in your front yard, and whoever landed it took the chimney off of my house.

HANNAH

(LAUGHS) Well, sufferin' Tom cats, what's this thing? Look at it. Funniest thing since I left my pet jackass in Montana. Is it a man?

MARTHA

Oh, aunt Hannah, this is our next door neighbor. Mr. Pellman, this is our aunt Hannah from Montana, we've told you so much about.

PELLMAN

Yes, I've heard of her. How do you do--(OFFERS HAND)

HANNAH

Same to you? How's your liver. (SHAKES HIS HAND TILL IT HURTS)

PELLMAN

Ouch let go. Oh she broke my hand.

HANNAH

(SLAPS HIM ON THE BACK) Say I'm going to get a lot of laughs out him.

PELLMAN

(STAGGERS) Oh my kidneys! Madam, please don't be so rough. I'm a sick man. I haven't been well for years. I don't sleep well. I have an insomnia.

HANNAH

Well, I don't sleep so well, myself; I have the hives. (SCRATCHES)

BETTY

Oh this is terrible.

HANNAH

Now what's the matter with you, Miss Prissy Prim, did I shock you? (TAKES OUT A CIGAR AND BITES AND OFF OF IT)

BETTY

(HORRIFIED) Oh, Mother, look she smokes cigars.

HANNAH

What's wrong with that? They beat them cheap cigarettes you're puffing on.

BETTY

The idea of a lady smoking a cigar.

HANNAH

Well, girlie it takes a real woman to smoke a cigar like this. If you don't believe it, take a puff. (OFFERS IT TO HARR)

BETTY

I should say I shannt.

HANNAH

Of fer Gawd's sake.

PELLMAN

Well, what I want to know is who's going to pay for my chimney?

HANNAH

Don't worry about that. I'll pay for it. I gottplenty of jack. (PULLS OUT ROLL OF DOUGH) Here here's two hundred bucks is that enough granapa? (PULLS HAND OVER HIS FACE)

PELLMAN

Don't do that. I don't like it.

HANNAH

(LAUGHS) How do you like this. (RUNS HAND UP HIS FACE) Oh he's a cute little devil. I believe I like him. I'd like to have him for a watch fob.

BETTY

(LOOKS OFF STAGE) Oh Mother, here comes Ferdinand. I don't want him to see her. Oh I must stop him---I---(FERDINAND ENTERS) Oh, Ferdinand.

FERDINAND

Ah, Miss Betty, I trust I am not late.

BETTY

Oh no I---I'll be ready right away---

HANNAH

Well, for the love of the great horned spoon, what's that thing? Say I'm getting more laughs every minute I stay here.

BETTY

(VERY COOLY) This is my fiancee.

HANNAH

The hell you say. Are you going to marry that? Why don't get a man? Ain't they any up in this part of the country? Looks like a Hart Shaffner and Marx clothing model, take me home for a dollar nineteen five. Well, I'm glad to meet you "r. Fertilzer.

FERDINAND

Not Fertilizer. But Count Sir, Ferdinand De a Manguezula, Leon Moro tovitch.

HANNAH

Oh you've got the itch. Well, with a name like that you ought to have it.

FERDINAND
BETTY

BETTY

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How dare you? Ferdinand is a Russian Nobleman. He has a title that is over five hundred years old.

HANNAH

That's too old. Who wants a man that's that old.

BETTY FERDINAND

You don't understand ~~hiskktktm~~ my title goes away back, if it were measured in inches it would be over fourteen inches long.

HANNAH

You would kid an old girl, would you Fertilizer? I'll bet you aint ~~wot~~ three good inches.

BETTY

Oh. This is disgrace ful, Come Ferdinand, shall we leave.

HANNAH

Yes, better take the poodle ~~tog~~ out for a walk, I might get hungry and chew an ear off of him.

FERDINAND

(GOES TO HER) Le Molle De Puer De Frisky istky itsstoevitch .(SNAPS FINGERS)

HANNAH

Yeooww! Yip Yip Yippe. (STARTS AT HIM) (HE BREAKS AND RUNS) Why that big piece of cheese. I'll blow him out the window. Say, Martha, that daughter of yours needs a brace and bit ~~bpt~~ on her, I can see that.

MARTHA

Quite true, but I have been able to do nothing with her. Oh I'm so discouraged.

HANNAH

Well, leave her to me. In the old days I used to break in ~~hkhk~~ bucking bronchos and believe me I know how to tame a young heiffer. But how about something to eat. I'm starved. Cook me a blood rare steak. Couple of pecks of potatoes and I'll make a meal of it. Aint that right, old duffer. (SLAPS HIM ON BACK) Say I like this little wart? ~~hakkkkkkk~~ Has he got any ropes tied on him or is he single and in the market.

MARTHA

Oh Mr. Pellman is a bachellor.

HANNAH

Just my meat. Just my meat. You must come over often. Say I'd like to take you to my ranch up in Montana. It would give the boys a good laugh.

PELLMAN

Oh my word. I've got to go. I can see this woman will get me down.

HANNAH

You darn right I'll get you down, brother, and when I get 'em down, they stay down. Well, come over again---old kiddo. (SLAPS HIM AGAIN)

PELLMAN

Oh there went my left lung. (EXITS)

HANNAH

Well, come along with me, Martha, and don't worry about that daughter of yours. I'll bring her around to my way of thinking or break a six shooter over her head. (THEY EXIT)

***** NUMB ER TWO***

FERDINAND

(ENTERS WITH BETTY) I say, Betty, how long is this atrocious person you call aunt going to remain here?

BETTY

Oh, Ferdinand, I don't know, but I do hope it won't be for long. Mother has turned me over to her. And the terrible woman is trying to reform me. She won't let me go out at night and, and does everything she can to make me miserable.

FERDINAND

I think it is terrible. I really wish that I could get some money from my estate. I've wired my attorneys but they say as yet that nothing can be done about it.

BETTY

Oh if you only could then you and I would get married, wouldn't we.

FERDINAD

Yes, my precious little gem. (EMBRACES HER)

BETTY

Oh, Ferdinand, I love you so much and I'm so disgusted with everything here, if I could only get enough money we would go away.

FERDINAND

Ah, my dear, you don't know how terribly embarrassing it has been for me these past few years, exiled from my noble estate in Russia. What little funds I had when left I have practically exhausted and it---oh there---I didn't mean to tell you about it.

BETTY

Oh, Ferdinand, you must tell me for if you are in need of money I shall get it for you.

FERDINAND

I knew you would. Well, the truth is that unless I pay my back rent in my apartment, they will throw me out. (HANNAH ENTERS AND LISTENS UNKNOWN)

MBETTY

(TAKES MONEY FROM BOSOM) Well, I have fifty dollars, if that will--

FERDINAND

(TAKES MONEY) But that will not be enough. I must have three thousand dollars to pay up my debts.

BETTY

Three thousand dollars. Well, I---I couldn't get that much in cash. But here is my necklace and my ring, they are worth five thousand dollars. You may have them to pawn **

FERDINAND

Oh---I---(TAKES THEM) Betty, you are so wonderful.

HANNAH

Darned if she aint. Well, well, Betty, what are you doing paying off the boy friend. Five thousand dollars for his hugs and kisses. Say, girl, come on up to Montana with me and I can show you boys that 'd give you a whole ranch for one of your smiles.

BETTY

This is an affair that does not concern you. Come, Ferdinand, we are going out to night.

HANNAH

We are not going out tonight. Listen, gal, I'm boss here now, and you do as I say.

BETTY

You can't boss me, and I'm going to go out with Ferdinand, to the Club. Wait for me in the car, dearest.

FERDINAND

(BOYS VERY LOV) Very well my fair amorita. (TAKES HER HAND AND KISS IT)

HANNAH

Oh mush! (KIKKS HIM IN PRATT)

FERDINAND

You despicable old witch. (EXITS)

HANNAH

What's that? Say I'll blow your dome off. What did he call me?

BETTY

He said that you were an old witch.

HANNAH

Oh I thought he said something else. So you're going out with him tonight, are you? Well, all right, young girl, and I'll go too!

BETTY

Oh you can't. Why the very best of people would be there.

HANNAH

Well, baby, if you go to that dance auntie will be there, six shooter cigar and all. I'll show 'em how to put on a real fling.

BETTY

(SNEERING) No doubt you ought to be quite good in such coarse and vulgar affairs. I guess in the early dance when you were common dance hall girl*--

HANNAH

Now stop right in your tracks! In the early days I wasn't no common dance hall gal---I was the hottest dancer in all the camps, the best woman shot with a pistol, and when it come to dealin' faro I was the re I can, honey, you got a lot of gunny ideas about your old aunt Hannah You think I'm a terrible low creature because I was a gambler and dance hall girl in the early days, but little, girl, let me tell you somethin' about them early women f the pioneer days. Regardless of how low a woman sank in the moral standard, there was one thing they always had a great deal of respect for---and that was mothers. After all there 8s little difference between you and me. In those days I got paid for what I done, and the men---oh yes there were men

plenty of them, real men, not simps like you got tied on you, they paid me I didn't pay them---and when they got fresh my trusty old Betsy barked at 'em. (TAPS SIDE OF GUN) and they laid down in their tracks.

BETTY

You mean that you actually shoot men.

HANNAH

Yes, it was an honor to shoot a real he-man in them days, but that thing you're goin' with---it would have been a disgrace to waste a bullet on him. (PULLMAN ENTERS)

BETTY

I'll not waste words with you I'm going to get my wrap and go with Ferdinand. (STARTS)

HANNAH

Where you going to?

BETTY

To the Kitty Kat Club.

HANNAH

O. K. I'll be at the Pussy Cat club and probably have a tom cat or so with me. (BETTY EXITS) Well, what do you want, little boy.

PULLMAN

Oh why do you call me a little boy, and persist in ridiculing me. I came over to tell you I think you are doing a great service to Mrs. Mangrove by taming her daughter.

HANNAH

Oh you think so, old boy, well, I am doin' my best, but she's a tough job.

PULLMAN

Possibly I misjudged you. I believe you have the real spirit of a good woman in you.

HANNAH

Oh I'm not so bad Pelican old boy.

PULLMAN

Not Pelican, Pellman.

HANNAH

Oh well, what's the difference. Say, how would you like to go out to my ranch in Montana --

PULLMAN

Madam, are you proposing me ?

HANNAH

Hell yes! (TAKES OUT CIGAR) What do you say?

PULLMAN

(EMBARRASSED) Well, really this is so sudden. the way you put it--

HANNAH

Well, seeings as how you wouldn't put it to me, I had to put it to you

I'm that way though, whatever I have to say why I bust right out. Now I lead a pretty lonely life out there on that ranch and I'd like to have a little thing around like you. Guess you're pretty lonely too---the rest and the climate would do you good. Get some of them good old vegetables and feed in your belly- (SLAPS HIS BELLY) It's the greatest place in the world. Why would you believe it? We have strawberries out there that are as big as a bowl of sugar.

PELLMAN

HANNAH
Gracious. You must use some kind of special fertilizer on them?

HANNAH

No just cream and sugar. I'll take you out there, just as soon as I get this nice of mine straightend out.

PELLMAN

But I haven't said "Yes" yet.

HANNAH

That's all right, when I get ready to take you---you'll go and you'll like it.

PELLMAN

But I don't know about that. What is there out on your ranch to do,

HANNAH

Oh there aint much but it's nice---all there is out there is cows and cowboys.

PELLMAN

Cowboys? What are cowboys?

HANNAH

(ROARS WITH LAUGHTER) What are cowboys? Don't you know what cowboys are?

PELLMAN

No I'm not sure. I think maybe I do.

HANNAH

Well, what do you think cowboys are?

PELLMAN

Well, cowboys are little bulls befor a they grow up.

HANNAH

Cowbosy are little---(ROARS AND SLAPS HIM ON BACK) That's the best I ever---that's a good one.

BETTY

(ENTERS) Well, I'm going and you're not going to stop me---(EXITS C.)

HANNAH

Nope, sister, I'm not going to stop you but old Howling Hannah is going along. Come on, Pellican, we're going to a cabaret.

PELLMAN

Not me. I've never benn in a ca baerte in my life. I'm a sick man.

HANNAH

Come on, we're going. (GRABS HIM AND MANKS HIM) I'm a wild cat's playmate and this is my night to howl!

BETTY

(ENTERS WITH FERDINAND) Be real quiet now, and maybe we won't wake mother up.

FERDINAND

Oh I don't hope we have escaped that aunt of yours. It was clever the way we got away from her at the cabaret.

BETTY

Yes, and this is the end. She's disgraced me. and now you and I are going to run away and get married.

FERDINAND

But the money, Betty--

BETTY

Oh don't worry about that. I know where mother's jewelry is and she has some cash too. I'm going to take it. It will be enough for us to live a long while until you get your money from the estate. You wait outside in your car. I'll be right out with everything.

FERDINAND

Very well. (BOWS SHAKES. HE LAUGHS) The little fool! (EXITS)

HANNAH

(COMES OUT FROM BEHIND THE SCREEN SO THAT IS WHAT SHE'S GOING TO DO HUH ! Well, Pellican, this has gone far enough.

PELLICAN

What are you going to do?

HANNAH

I'm going to put an end to that polecat and save that girl from making the mistake of her life.

BETTY

(ENTERS WITH JEWELRY SAYS THEM TRIES TO HIDE JEWELRY) Oh what are you doing here?

HANNAH

(LAUGHS) Thought ye gave me the slip at the cabaret, well I've been following little one, and I'm going to save you from yourself.

BETTY

You're not going to stop me. I'm leaving with Ferdinand.

HANNAH

Oh no you ain't. You'll stay right here.

BETTY

I'd like to know who will stop me.

HANNAH

(ROLLS UP SLEEVES) Well, if you're a better woman than I am, try it.

BETTY

(ITS DOWN MEEKLY) I think I'll stay awhile. But I'm going to go the first chance I get. I love Ferdinand.

HANNAH

HANNAH
Yes, but honey, he don't love you. He's just using you for a simp.

BETTY

He's not.

HANNAH

I'll prove it to you. I'm going to show you just what kind of a fried egg that guy is. Now honey, I want you to hide behind that screen and I'm going to call him in here and talk to him. After I've finish if you still want to marry him, allright.

BETTY

What do you intend to do?

HANNAH

I'm going to show him up to you in his true colors. Now just try it. Listen to your old aunt Hannah and some day you'll thank the old buzzard. Go on. (SHE GETS BEHIND SCREEN)

PELLMAN

Shall I call in Ferdinand.

HANNAH

No, let me call him. I won a hog calling contest once. (GOES TO DOOR) Fertilizer, hear fertilizer heah heah---(CALLS LIKE CALLING DOG)
(TO PELLMAN) Now you go upstairs and comfort Betty's mother for awhile. I bet the poor old lady's worried sick. (PELLMAN EXITS)

FERDINAND

Did I hear my name called? (ENTERX)

HANNAH

You did. I want to talk to you. Now I just want to have a nice little chat with you.

FERDINAND

I can't think of anything to say to you.

HANNAH

No, but I got plenty to say to you. Listen, what's your game with that niece of mine. You don't love her. You're out after her money, now aint, ya?

FERDINAND

Really I---

HANNAH

Now don't be afraid to talk. As far as you're concerned the girl, don't mean nothin' but you're using her for the money she can get you. Now you aint no real rusian Nobleman that's just a stall. I know what you are---because I've been investigating---up until four weeks ago you was a dishwasher in the B, and B, restaurant.

FERDINAND

How did you find that out?

HANNAH

Oh I'm wise. I'm wise. But the fact remains the kid is nuts on you. Now I've got plenty of money suppose I were to offer to buy you off--

FERNAND

How much would you give?

HANNAH

I thought so. Right away you snap me up don't you? That's all you wanted of her wasn't it?

FERNAND

Well, what of it?

HANNAH

nothing. I give you credit for being wise enough to take the dough from 'em. That's your racket.

FERNAND

Certainly it is. I'm what is known as a gigolo. I give women my time and enjoyment for money. There are women over the world who are willing to pay for a man's caresses and so I sell them.

HANNAH

Sure. You'd make love to anybody if they had the dough, wouldn't you?

FERNAND

Well, yes.

HANNAH

Well, what's your usual price?

FERNAND

Well, I usually figure on getting about a thousand dollars a month out of my women.

HANNAH

Well, how much you take to make love to me?

N't

FERNAND

Lady, I would consider making love to you for a cent under ten thousand dollars.

HANNAH

The hell you say! Well, we'll let that drop. But say that again you don't care a hang about Betty it's just the money. (LOOKS TOWARDS SCREEN)

FERNAND

Yes that's all. I'm what is known as a professional lover, a gigolo they call me nowadays.

HANNAH

Yeah, we had the same thing in the old days only we called them P. I.'s and pimps!

FERNAND

How dare you. I don't know what you are talking about. Do you want buy me off, is that it? (BETTY COMES FROM BEHIND SCREEN) Betty.

BETTY

Don't touch me. You scoundrel, I have found you out. Leave my sight. I never want to see you again. (PELMAN AND MARTHA ENTER) To think that I was going to even steal from my own mother for you. You

You unspeakable wretch, give me back my necklace that I have given you---

FERDINAND

On no you don't. Don't come near me. I'm taking that necklace, and nobody in here is going to stop me. I have a gun. (PULLS OUT MSMALL GUN)

HANNAH

(LAUGHS) Do you call that a gun. Look at this. (PULLS OUT BIG LONG GUN) Now put up that cap pistol! AND get out of here, before I disgrace this gun by shooting you.

FERDINAND

Very well. (PUTS UP GUN WALKS NONCHALANTLY TO DOOR. THEN TURNS SUDDENLY THROWS GUN FROM HER HAND? GRABS JEWELRY IN BETTY'S HAND) Now I'll take that jewlery too. (EXITS)

BETTY

Oh stop him. Stop him.

HANNAH

Don't worry. I will. Where's my lasso? (GRABS LASO EXITS) Whoopie Yipppee---

MARTHA

Oh I wonder if she will catch him.

PELMAN

Don't worry ---just leave it to howling Hannah.

BETTY

Oh mother, will you ever forgive me for what I have done.

MARTHA

Yes, darling.

BETTY

I realize now that I've been a fool.

HANNAH

(ENTERS RIDING ON FERDINAND'S BACK. HE IS TIED) Come on buck you jackass buck!

PELMAN

Hannah, you got him.

HANNAH

Sure I got him. Now, Betty, do you see through your little Ferdinand.

BETTY

Yes indeed I do, and aunty, I want to thank you a thousand times.

HANNAH

Don't mention it, honey. I just had to open up your eyes.

BETTY

And I'm so sorry for all the things I said about you. I don't care what anybody says I'm proud of my Aunt Hannah. (PUTS ARMS AROUND HER)

That's all right. Well, I've got to be going back to Montana. I guess I've done my work here. Now, Martha, I want you and Betty to come and visit me sometime and see some real people---

MARTHA

Are you going right away?

HANNAH

Yep got to get back to Monta--- I'll leave this thing here for you better call the police to take him out--and if hehey don't call for him by morning, feed it a few dog biscuits. Well, Pelican, come on.

PELLMAN

Where to? Where to?

Hannah

To Montana. I said when I got ready to go I was taking you with me.

PELLMAN

Oh but now wait a minute--I don't know whether I could stand it-- I'm a sick man---I--

HANNAH

Come on. You're going with me. (GRABS HIM BY PANTS AND DRAGS HIM OFF) Well, so long, folks, we're off for monta---Whoopie---

MARTHA

But Aunt Hannah, what are you going to do with Mr. Pellman --

HANNAH

Oh he's going to be my pony boy!

(FINALE PONY BOY BY ANTIRE COMPANY)